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1872 – 1941

# Daily Exercises

Tägliche Übungen  
Exercices journaliers

for Violoncello  
für Violoncello  
pour violoncello

**ED 1117**

ISMN M-001-03260-5

Übungen für die linke Hand und den Bogen.  
Triller, Tonleitern, Akkorde, Doppelgriffe usw.

1. Teil Übungen in den Halslagen
2. Teil Übungen, die das Violoncello in seiner ganzen Ausdehnung umfassen
3. Teil Übungen mit Daumenaufsatz
4. Teil Doppelgriffe
5. Teil Bogenübungen

Man spiele täglich einige Übungen aus jedem der fünf Teile; jede Übung zuerst langsam und beschleunige dann das Tempo immer mehr, achte dabei jedoch sehr auf die Gleichmäßigkeit.

\*

Exercices pour la main gauche et l'archet.  
Trilles, gammes, arpèges, doubles cordes etc.

- 1<sup>ère</sup> Partie Exercices aux positions du manche
- 2<sup>e</sup> Partie Exercices dans toute l'étendue du Violoncelle
- 3<sup>e</sup> Partie Exercices aux positions du pouce
- 4<sup>e</sup> Partie Doubles cordes
- 5<sup>e</sup> Partie Exercices d'archet

Travailler chaque jour quelques exercices dans chacune des cinq parties; chaque exercice d'abord lentement puis de plus en plus vite mais toujours très également.

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Exercises for the left hand and bow.  
Trills, Scales, Arpeggios, Double stopping etc.

- 1<sup>st</sup> Part Exercises in the neck positions
- 2<sup>nd</sup> Part Exercises in the whole compass of the cello
- 3<sup>rd</sup> Part Exercises in the thumb positions
- 4<sup>th</sup> Part Double stopping
- 5<sup>th</sup> Part Bowing Exercises

Examples from each of the five parts should be studied daily. The exercises should be practised slowly at first gradually increasing the speed. Care should be taken that they are played very evenly.

# 1. Teil

Übungen in den  
Halslagen

# 1ère Partie

Exercices aux positions  
du manche

# 1st Part

Exercises in the neck  
positions

## 1

Trillerübungen

Exercices de Trilles

Exercises in shakes



Varianten *Variantes* Variations



Diese Studien sollen auf jeder Saite  
und in allen Lagen geübt werden.

*Travailler ces exercices sur chaque  
corde et à toutes les positions.*

These exercises should be studied on  
each string, and in all the positions.

Beispiel  
*Exemple*  
Example



2. Lage 2<sup>e</sup> position 2<sup>nd</sup> position



3. Lage 3<sup>e</sup> position 3<sup>rd</sup> position



4. Lage 4<sup>e</sup> position 4<sup>th</sup> position



Ausführung  
Exécution  
Execution



1 Lage 1<sup>re</sup> position 1<sup>st</sup> position



Auf allen Saiten zu üben.

*Travailler ces exercices sur chaque  
corde.*

These exercises should be studied on  
all the strings.

Beispiel  
Exemple  
Example



## 3

1. u. 2. Lage 1<sup>ère</sup> et 2<sup>e</sup> positions 1<sup>st</sup> & 2<sup>nd</sup> positions

Exercise 3 consists of 24 measures of music in bass clef, common time. The notation includes various fingerings (1-4) and slurs. The key signature changes from one sharp (F#) to one flat (Bb) at measure 14. The exercise is divided into two systems of 12 measures each.

## 4

1. u. 3. Lage 1<sup>ère</sup> et 3<sup>e</sup> positions 1<sup>st</sup> & 3<sup>rd</sup> positions

Exercise 4 consists of 29 measures of music in bass clef, common time. The notation includes various fingerings (1-4) and slurs. The key signature changes from one sharp (F#) to one flat (Bb) at measure 5. Measure 3 contains a double bar line and the word "simile". The exercise is divided into two systems: the first system contains measures 1-14, and the second system contains measures 15-29.

2. u. 3. Lage 2<sup>e</sup> et 3<sup>e</sup> positions 2<sup>nd</sup> & 3<sup>rd</sup> positions

Exercises 30 through 50 are written in bass clef. Exercises 30-35 are in common time (C), while 36-50 are in 3/4 time. The exercises consist of eighth-note and sixteenth-note patterns with various fingerings and slurs. Exercise 46 includes a sharp sign (#) above the final note.

## 5

1. u. 4. Lage 1<sup>re</sup> et 4<sup>e</sup> positions 1<sup>st</sup> & 4<sup>th</sup> positions

Exercises 1 through 20 are written in treble clef. Exercises 1-4 are in 5/4 time, while 5-20 are in 2/4 time. The exercises consist of eighth-note and sixteenth-note patterns with various fingerings and slurs.

2. u. 4. Lage 2<sup>e</sup> et 4<sup>e</sup> positions 2<sup>nd</sup> & 4<sup>th</sup> positions

Measures 21-40, 2<sup>nd</sup> & 4<sup>th</sup> positions. The score is written in 3/4 time with a key signature of one flat (B-flat). The notation includes various fingerings (1-4) and slurs. Measures 21-24 are in the treble clef, and measures 25-40 are in the bass clef. The piece concludes with a double bar line and repeat signs.

3. u. 4. Lage 3<sup>e</sup> et 4<sup>e</sup> positions 3<sup>rd</sup> & 4<sup>th</sup> positions

Measures 41-63, 3<sup>rd</sup> & 4<sup>th</sup> positions. The score is written in 3/4 time with a key signature of one flat (B-flat). The notation includes various fingerings (1-4) and slurs. Measures 41-43 are in the treble clef, and measures 44-63 are in the bass clef. A *simile* marking is present under measure 44. The piece concludes with a double bar line and repeat signs.

The musical score is written on three staves in 3/4 time. The first staff contains measures 1 through 8, the second staff contains measures 9 through 12, and the third staff contains measures 13 through 14. The music is in a key with one flat (B-flat major or D minor). Measures 1-8 are marked with various ornaments (accents, mordents, grace notes) and fingerings (1-4). Measures 9-12 are marked with ornaments and fingerings. Measures 13-14 are marked with ornaments and fingerings. The score is labeled 'III<sup>a</sup>' and 'IV<sup>a</sup>' above measures 11 and 13 respectively, and 'II<sup>a</sup>' below measure 9.

[illegible]

1. u. 9. Lage 1. u. 9. positions 2. u. 9. positions

39 40 41 42

43 44 45 46 47

48 49 50 51 52

II<sup>a</sup> III<sup>a</sup> IV<sup>a</sup>

*simile*



1.u.6. Lage 1<sup>re</sup> et 6<sup>e</sup> positions 1<sup>st</sup> & 6<sup>th</sup> positions

1 2 3 4 5

6 7 8 9 10

II<sup>a</sup> III<sup>a</sup> IV<sup>a</sup>

*simile*

2.u.6. Lage 2<sup>e</sup> et 6<sup>e</sup> positions 2<sup>nd</sup> & 6<sup>th</sup> positions

11 12 13 14

15 16 17 18

II<sup>a</sup> III<sup>a</sup> IV<sup>a</sup>

3.u.6. Lage 3<sup>e</sup> et 6<sup>e</sup> positions 3<sup>rd</sup> & 6<sup>th</sup> positions

19 20 21 22

23 24 25 26

II<sup>a</sup> III<sup>a</sup> IV<sup>a</sup>

4.u.6. Lage 4<sup>e</sup> et 6<sup>e</sup> positions 4<sup>th</sup> & 6<sup>th</sup> positions

27 28 29 30 31

32 33 34 35 36

II<sup>a</sup> III<sup>a</sup> IV<sup>a</sup>

*simile*

5.u.6. Lage 5<sup>e</sup> et 6<sup>e</sup> positions 5<sup>th</sup> & 6<sup>th</sup> positions

37 38 39 40 41

42 43 44 45 46

II<sup>a</sup> III<sup>a</sup> IV<sup>a</sup>

Übungen in allen  
Halslagen

Exercices à toutes les  
positions du manche

Exercises in all the neck  
positions

1 2 3 4 5 6 7 8

Varianten *Variantes* Variations

9 10 11 12 13 14 15 16 17 18 19 20

Man spiele diese Übungen in allen Tonarten  
*Travailler ces exercices dans tous les tons*  
These exercises should be studied in all the keys

*etc.*

1 2 3 4 5 6 7 8

Varianten *Variantes* Variations

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Man spiele diese Übungen in allen Tonarten  
*Travailler ces exercices dans tous les tons*  
 These exercises should be studied in all the keys

*etc.*

Tonleitern durch 2 Oktaven

Gammes à deux octaves

Scales of 2 octaves

The image displays a musical score for 12 two-octave scales, numbered 1 to 12, in bass clef. Each scale is presented in two staves, with the first staff showing the scale in its natural form and the second staff showing the scale in its inverted form. The scales are as follows:

- 1. C major (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 2. C minor (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 3. C major (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 4. C minor (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 5. C major (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 6. C minor (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 7. C major (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 8. C minor (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 9. C major (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 10. C minor (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 11. C major (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)
- 12. C minor (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D)

Each scale is marked with a key signature (C major or C minor) and a time signature (C). The scales are written in bass clef and are numbered 1 to 12. The scales are written in a continuous line, with the first staff showing the scale in its natural form and the second staff showing the scale in its inverted form. The scales are written in a continuous line, with the first staff showing the scale in its natural form and the second staff showing the scale in its inverted form.



Akkorde durch 2 Oktaven

Arpèges à deux octaves

Arpeggios of 2 octaves

The image displays 11 musical exercises for arpeggios spanning two octaves, arranged in pairs of staves. Each exercise is labeled with a letter and its corresponding notes in parentheses. The exercises are as follows:

- C** (*Do* C): C major arpeggio, starting on C2, spanning two octaves. Includes a triplet of eighth notes in the first measure.
- Cis** (*Do#* C#): C# major arpeggio, starting on C#2, spanning two octaves. Includes a triplet of eighth notes in the first measure.
- D** (*Re* D): D major arpeggio, starting on D2, spanning two octaves. Includes a triplet of eighth notes in the first measure.
- Es** (*Mi* Eb): E-flat major arpeggio, starting on Eb2, spanning two octaves. Includes a triplet of eighth notes in the first measure.
- E** (*Mi* E): E major arpeggio, starting on E2, spanning two octaves. Includes a triplet of eighth notes in the first measure.
- F** (*Fa* F): F major arpeggio, starting on F2, spanning two octaves. Includes a triplet of eighth notes in the first measure.

Each exercise consists of two staves. The first staff shows the arpeggio in a simple, ascending/descending pattern. The second staff shows the arpeggio with various fingering (1, 2, 3, 4) and articulation (accents, slurs) markings. The exercises are grouped by letter, with C and Cis at the top, followed by D, Es, E, and F at the bottom.

Fis  
*Fa*  $\sharp$   
 F  $\sharp$

G  
*Sol*  
 G

As  
*La*  $\flat$   
 Ab

A  
*La*  $\flat$   
 A

B  
*Si*  $\flat$   
 Bb

H  
*Si*  $\flat$   
 B

II<sup>a</sup>

This page contains five systems of musical notation, each representing a different key signature. The systems are labeled as follows:
 

- System 1:** Fis (F#), *Fa*  $\sharp$ , F  $\sharp$ . The notation includes a 'II<sup>a</sup>' marking.
- System 2:** G, *Sol*, G.
- System 3:** As (Ab), *La*  $\flat$ , Ab.
- System 4:** A, *La*  $\flat$ , A.
- System 5:** B, *Si*  $\flat$ , Bb.

 The notation is written in bass clef and includes various musical symbols such as notes, rests, and fingerings. The page number '13' is located in the top right corner.

Terzen

Tierces

Thirds

C dur  
*Do*  
 C

Des dur  
*Ré b*  
 D $\flat$

D dur  
*Ré*  
 D

Es dur  
*Mi b*  
 E $\flat$

E dur  
*Mi*  
 E

F dur  
*Fa*  
 F

Fis dur  
*Fa #*  
 F $\sharp$

G dur  
*Sol*  
 G

As dur  
*La b*  
 A $\flat$

A dur  
*La*  
 A

B dur  
*Si b*  
 B $\flat$

H dur  
*Si*  
 B



# Übungen in allen Tonarten

Ausführung: Man übe zuerst jeden Takt mehrmals einzeln; hierauf spiele man die 8 Takte aufeinanderfolgend, so daß sie eine für sich abgeschlossene Übung bilden.

# Exercices dans tous les tons

*Execution: Travailler plusieurs fois chaque mesure, ensuite enchaîner les 8 mesures sans arrêt.*

# Exercises in all keys

Method: Play each bar several times, then join the 8 bars together.

The musical score consists of eight exercises, each in a different key. Each exercise is written on two staves (treble and bass clef) and contains eight measures of music. The exercises are as follows:

- C Major (Do):** Treble clef, C major key signature. Fingerings: 1, 4, 1, 4, 1, 4, 1, 4.
- D minor (Ré):** Treble clef, D minor key signature. Fingerings: 1, 4, 1, 4, 1, 4, 1, 4.
- D Major (Ré):** Treble clef, D major key signature. Fingerings: 1, 4, 1, 4, 1, 4, 1, 4.
- E minor (Mi):** Treble clef, E minor key signature. Fingerings: 1, 4, 1, 4, 1, 4, 1, 4.
- E Major (Mi):** Treble clef, E major key signature. Fingerings: 1, 4, 1, 4, 1, 4, 1, 4.
- F major (Fa):** Treble clef, F major key signature. Fingerings: 1, 4, 1, 4, 1, 4, 1, 4.
- F minor (Fa):** Treble clef, F minor key signature. Fingerings: 1, 4, 1, 4, 1, 4, 1, 4.
- G major (Sol):** Treble clef, G major key signature. Fingerings: 1, 4, 1, 4, 1, 4, 1, 4.

Each exercise is marked with a Roman numeral (I, II, III, IV) and a letter (a) indicating the exercise number and key signature. The exercises are arranged in a sequence that covers all major and minor keys.

**Fis**  
Fa#  
F#

**G**  
Sol  
G

**As**  
La b  
Ab

**A**  
La#  
A

**B**  
Si b  
Bb

**H**  
Si#  
B

II<sup>3</sup>

## 14

Chromatische Übungen

Exercices chromatiques

Chromatic exercises

1 2 3 4 5 6

IV<sup>a</sup> III<sup>a</sup>

II<sup>a</sup> I<sup>a</sup> II<sup>a</sup> III<sup>a</sup>

7

Ausstreckung

Extensions

Extensions

1 2 3 4 5 6 7 8 9 10 11 12

II<sup>a</sup> III<sup>a</sup> IV<sup>a</sup>

# Übungen um die Geläufigkeit der Finger zu entwickeln

Man spiele mehrere Wiederholungen  
auf einen Bogen.

# Exercices pour développer l'agilité des doigts

*Faire plusieurs fois chaque reprise  
dans un même coup d'archet.*

# Exercises to develop the agility of the fingers

Repeat each bar several times in  
one bow.

Beispiel  
Exemple  
Example



C dur  
Do  
C

G dur  
Sol  
G

D dur  
Ré  
D

A dur  
La  
A

E dur  
Mi  
E

H dur  
Si  
B

Fis dur  
Fa#  
F#

F dur  
Fa  
F

B dur  
Si  
Bb

Es dur  
Mi  
Eb

As dur  
La  
Ab

Des dur  
Reb  
Db



## 2. Teil

Übungen, die das Violoncell  
in seiner ganzen  
Ausdehnung umfassen

2<sup>e</sup> Partie

Exercices dans toute  
l'étendue du Violoncelle

2<sup>nd</sup> Part

Exercises  
in the whole compass  
of the Cello

## 16

The exercise consists of nine staves, each containing a sequence of eighth-note patterns. The patterns are numbered 1 through 9 at the beginning of each staff. The patterns involve various fingerings (1-4) and slurs, designed to cover the whole compass of the cello.

Varianten *Variantes* Variations

The variations consist of seven staves, each containing a sequence of eighth-note patterns. The patterns are numbered 1 through 7 at the beginning of each staff. The patterns involve various fingerings (1-7) and slurs, designed to cover the whole compass of the cello.

Man spiele diese Übungen in allen Tonarten  
*Travailler ces exercices dans tous les tons*  
These exercises should be studied in all the keys

The exercise concludes with a sequence of eighth-note patterns in different keys, ending with 'etc.'.

## 17

Tonleitern durch zwei Oktaven,  
auf einer Saite, mit zwei,  
bei allen Tonleitern  
anwendbaren Fingersätzen

Gammes a deux octaves  
sur une seule corde  
avec deux doigtés applicables  
a toutes les gammes

Scales of two octaves  
on one string  
with an alternative  
fingering

Fingersat A *Doigté A* Fingering A

B  
Si $\flat$   
B $\flat$

Fingersat B *Doigté B* Fingering B

H  
Si $\sharp$   
B

C  
Do $\sharp$   
C

Cis  
Do $\sharp$   
C $\sharp$

D  
Ré  
D

Es  
Mi $\flat$   
E $\flat$



Chromatic *Chromatique* Chromatic



Akkorde durch zwei Octaven  
auf einer Saite

Arpèges à deux octaves  
sur une seule corde

Arpeggios of two octaves  
on one string

B  
Si $\flat$   
B $\flat$

H  
Si $\flat$   
B

C  
Do $\flat$   
C

Cis  
Do $\sharp$   
C $\sharp$

D  
Ré  
D

Es  
Mi $\flat$   
E $\flat$

E  
Mi $\flat$   
E

F  
Fa $\flat$   
F

Fis  
Fa $\sharp$   
F $\sharp$

G  
Sol  
G

As  
La $\flat$   
A $\flat$

A  
La $\flat$   
A

IIa ..... IIIa ..... etc. etc.



## Tonleitern

Die Tonleitern sind mit zweierlei Fingersätzen bezeichnet und zwar 1.) mit dem meistens angewendeten (siehe N<sup>o</sup> 20)

2.) mit einem neuen Fingersatz, (siehe N<sup>o</sup> 19) der durch seine Einfachheit die Ausführung der Tonleitern erleichtern wird.

Es genügt, wenn man sich den Platz des 1. Fingers am Anfang der Tonleiter merkt und dann, nach jeweils drei Noten, die Lage der Hand verändert.

- 1.) Bei den Tonleitern durch 2 Oktaven greift man die 1. Note immer mit dem 1. Finger.
- 2.) Bei den Tonleitern durch 3 Oktaven greift man die 2. Note immer mit dem 1. Finger.
- 3.) Bei den Tonleitern durch 4 Oktaven greift man die 3. Note immer mit dem 1. Finger.

Tonleitern durch zwei Oktaven mit demselben Fingersatz bei allen Tonleitern

## Gammes

*Les gammes sont données avec deux doigtés:*

1<sup>o</sup> *Celui du N<sup>o</sup> 20 qui est le plus généralement employé*

2<sup>o</sup> *Celui du N<sup>o</sup> 19 est un nouveau doigté qui par sa simplicité facilitera l'exécution des gammes.*

*Il suffira de se rappeler la place du 1<sup>er</sup> doigt au début de la gamme et ensuite de déplacer la main toutes les trois notes.*

1<sup>o</sup> *Pour les gammes à 2 octaves le premier doigt est toujours sur la 1<sup>re</sup> note.*

2<sup>o</sup> *Pour les gammes à 3 octaves le premier doigt est toujours sur la 2<sup>e</sup> note.*

3<sup>o</sup> *Pour les gammes à 4 octaves le premier doigt est toujours sur la 3<sup>e</sup> note.*

Gammes à deux octaves avec le même doigté pour toutes les gammes

## Scales

The scales are given with two fingerings.

1. That of N<sup>o</sup> 20 (most generally used)

2. N<sup>o</sup> 19, a new fingering, which by its simplicity facilitates the execution of the scales.

It is sufficient to remember the position of the 1<sup>st</sup> finger at the beginning of the scale, then change position every three notes.

1) For scales of 2 octaves the 1<sup>st</sup> finger is always on the 1<sup>st</sup> note.

2) For scales of 3 octaves the 1<sup>st</sup> finger is always on the 2<sup>nd</sup> note.

3) For scales of 4 octaves the 1<sup>st</sup> finger is always on the 3<sup>rd</sup> note.

Scales of two octaves with the same fingering for all keys

Über die Tonleitern durch 2 Oktaven auf einer Saite siehe N<sup>o</sup> 15.

*Pour les gammes à deux octaves sur la même corde Voir N<sup>o</sup> 15.*

For scales of 2 octaves on one string, see N<sup>o</sup> 15.

Tonleitern durch drei Oktaven  
mit demselben Fingersatz  
bei allen Tonleitern

Gammes à trois octaves  
avec le même doigté  
pour toutes les gammes

Scales of three octaves  
with the same fingering  
for all keys

Three-octave scales in various keys, including C, Cis, D, Es, E, F, Fis, G, As, A, B, and H. The scales are written in bass clef with a 2/4 time signature. Fingerings are indicated by numbers 1-4. Some scales include Roman numerals (I<sup>a</sup>, II<sup>a</sup>, III<sup>a</sup>) and repeat signs.

C Do C

Cis Do# C#

D Ré D

Es Mi b Eb

E Mi b E etc. F Fa b F etc. Fis Fa# F# etc. G Sol G etc.

As Lab Ab etc. A La b A etc. B Si b Bb etc. H Si b B etc.

Tonleitern durch vier Oktaven  
mit demselben Fingersatz  
bei allen Tonleitern

Gammes à quatre octaves  
avec le même doigté  
pour toutes les gammes

Scales of four octaves  
with the same fingering  
for all keys

Four-octave scales in various keys, including C, Cis, D, Es, E, F, Fis, G, As, A, B, and H. The scales are written in bass clef with a 2/4 time signature. Fingerings are indicated by numbers 1-4. Some scales include Roman numerals (I<sup>a</sup>, II<sup>a</sup>, III<sup>a</sup>) and repeat signs.

C Do C

Cis Do# C#

D Ré D

Es Mi b Eb

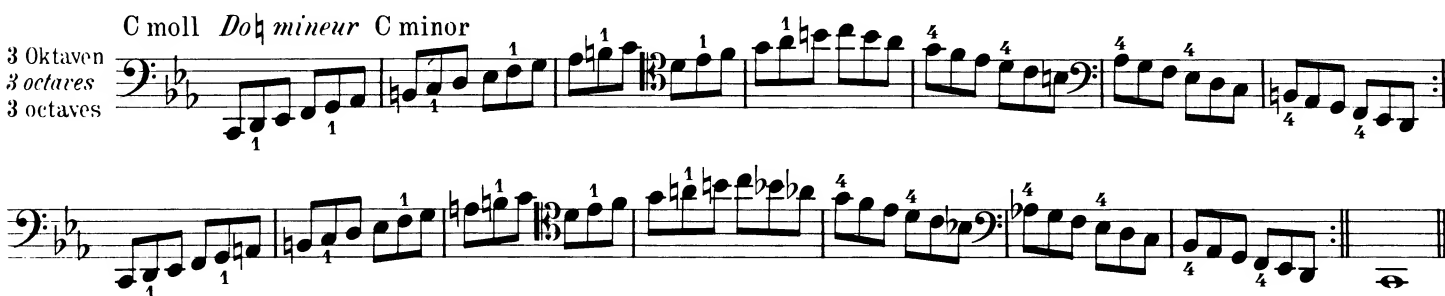
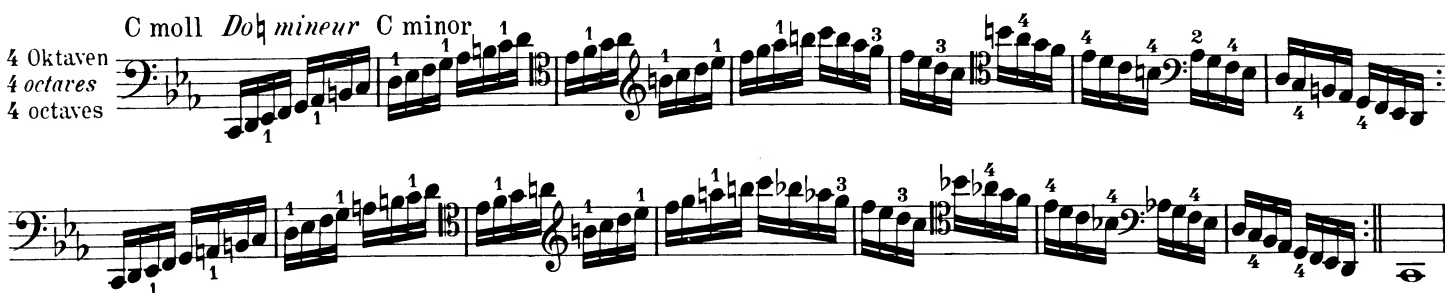
E Mi b E etc. F Fa b F etc. Fis Fa# F# etc. G Sol G etc.

As Lab Ab etc. A La b A etc. B Si b Bb etc. H Si b B etc.

## Moll Tonleitern

## Gammes mineures

## Minor Scales

Cis moll *Do# mineur* C# minor2 Oktaven  
2 octaves  
2 octavesC moll *Do mineur* C minor3 Oktaven  
3 octaves  
3 octavesC moll *Do mineur* C minor4 Oktaven  
4 octaves  
4 octaves

## Tonleitern durch 3 u. 4 Oktaven

- 1) Bei den Tonleitern durch 4 Oktaven kann man die beiden angegebenen Fingersätze verwenden.
- 2) Bei den Tonleitern durch 3 Oktaven wende man die Fingersätze unter den Noten an.

## Gammes à 3 et 4 octaves

- 1<sup>re</sup> Pour les gammes à 4 octaves on peut employer les deux doigtés indiqués.
- 2<sup>e</sup> Pour les gammes à 3 octaves n'employer que le doigté placé au dessous des notes.

## Scales of 3 &amp; 4 octaves

- 1) For scales of 4 octaves both the fingerings indicated can be used.
- 2) For scales of 3 octaves use the fingering printed below the notes.

4<sup>e</sup> Octave ad libitum

The musical score displays scales for four key signatures: C, C#, D, and Eb. Each key signature is represented by two staves (bass and treble). The scales are written in 3/4 time. Fingerings are indicated by numbers 1-4 below the notes. The C scale includes a section for the 4th octave, marked '4<sup>e</sup> Octave ad libitum'. The scales are presented in both ascending and descending directions.

**E**  
Mi  
E

**F**  
Fa  
F

**Fis**  
Fa#  
F#

**G**  
Sol  
G

As  
Lab  
Ab

A  
La  
A

B  
Sib  
Bb

H  
Sh  
B

Akkorde durch vier Oktaven

Arpèges à quatre octaves

Arpeggios of four octaves

The image displays a musical score for four octaves of arpeggios, organized into four systems corresponding to the keys of C, C# (Cis), D, and E (Es). Each system consists of three staves: a bass staff, a grand staff (treble and bass), and a treble staff. The time signature is common time (C). The notation includes various fingerings (1-4) and articulation marks (accents, slurs) to guide the performer. The first system is for C major, the second for C# major, the third for D major, and the fourth for E major. The score is presented in a clear, professional layout with a white background and black notation.

**C**  
Do  
C

**Cis**  
Do #  
C #

**D**  
Ré  
D

**Es**  
Mi b  
Eb

**E**  
*Mi*  
**E**

**F**  
*Fa*  
**F**

**Fis**  
*Fa#*  
**F#**

**G**  
*Sol*  
**G**

The page contains four systems of musical notation, each for a specific note. Each system is written on two staves (treble and bass clef). The notation includes various accidentals, slurs, and dynamic markings. The systems are labeled with the note name and its solfège equivalent in italics.

- System 1 (E):** Labeled **E** and *Mi*. The notation shows complex fingerings and articulations for the note E.
- System 2 (F):** Labeled **F** and *Fa*. The notation shows complex fingerings and articulations for the note F.
- System 3 (Fis):** Labeled **Fis** and *Fa#*. The notation shows complex fingerings and articulations for the note Fis.
- System 4 (G):** Labeled **G** and *Sol*. The notation shows complex fingerings and articulations for the note G.



As  
La<sup>b</sup>  
Ab

II<sup>a</sup>  
I<sup>a</sup>

A  
La<sup>b</sup>  
A

B  
Si<sup>b</sup>  
B<sup>b</sup>

H  
Si<sup>b</sup>  
B

Detailed description of the musical notation: The page contains five systems of musical notation, each with a bass staff and a treble staff. The notation is written in a style typical of guitar sheet music, with many accidentals and complex rhythmic patterns. The first system is in La minor (two flats) and 12/8 time, featuring a key signature change from two flats to one flat. The second system is in A major (no sharps or flats) and 12/8 time. The third system is in B major (two sharps) and 3/4 time. The fourth system is in Si minor (three flats) and 4/4 time. The fifth system is in H major (three sharps) and 4/4 time. The notation includes various chords, scales, and arpeggios, with fingerings and breath marks indicated. The page number 31 is in the top right corner.

# Akkord=Übungen

## Exercices en arpèges

## Arpeggio Exercises

*etc.*

*etc.*

*etc.* Und so fort in allen Tonarten  
*Continuer dans tous les tons*  
*Continue in all keys*

Variante *Variante* Variation

2

II<sup>a</sup> II<sup>a</sup> III<sup>a</sup> III<sup>a</sup> IV<sup>a</sup> III<sup>a</sup> III<sup>a</sup> II<sup>a</sup> II<sup>a</sup> I<sup>a</sup> etc.

[illegible]

etc. Und so fort in allen Tonarten  
*Continuer dans tous les tons*  
 Continue in all keys

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several measures with triplets indicated by a '3' over the notes. The score ends with a double bar line and a repeat sign.

Und so fort in allen Tonarten  
Continuer dans tous les tons  
Continue in all keys

**Tonleitern und Akkorde**  
wie man sie häufig in der moder-  
nen Musik antrifft.

**Gammes et Arpèges**  
*que l'on rencontre fréquemment  
dans la musique moderne.*

**Scales & Arpeggios**  
frequently met with in modern  
music.

**Tonleitern Gammes Scales**

C  
Do  
C

Des-Cis  
Réb-Do#  
Db-C#

Fingersatz A *Doigté A* Fingering A

Fingersatz B *Doigté B* Fingering B

Des-Cis  
Réb-Do#  
Db-C#

Additional musical notation for various scales and arpeggios in different clefs and time signatures, including 4/4 and 3/4.

Die Tonleitern auf: D, E, Fis, As, B  
sind identisch mit der Tonleiter auf C.  
Die Tonleitern auf: Es, F, G, A, H  
sind identisch mit der Tonleiter auf Cis.

*Les gammes de Re, Mi, Fa#, Lab, Sib.  
sont identiques à la gamme de Do.  
Les gammes de Mib, F#, Sol, Lah, Sib  
sont identiques à la gamme de Do#.*

The scales of D, E, F#, Ab, Bb are  
identical with the scale of C.  
The scales of Eb, F, G, A, B are  
identical with the scale of C#.

**Akkorde Arpèges Arpeggios**

## 3. Teil

Übungen mit Daumen-  
aufsatz

3<sup>e</sup> Partie

Exercices aux positions  
du pouce

3<sup>rd</sup> Part

Exercises in the thumb  
positions

## 24

Ausführung  
*Exécution*  
Execution



Daumenlage  
*Position du Pouce*  
Position of the thumb



## 25



Man spiele diese Übungen in allen Tonarten  
*Travailler ces exercices dans tous les tons*  
These exercises should be studied in all the keys



## 26

Tonleitern

Gammes

Scales

A *La* *A*  $\text{II}^a$   $\text{I}^a$  (b)  
 B *Si* *Bb*  
 H *Si* *B*  
 C *Do* *C*  
 Cis *Do* *C#*  
 D *Re* *D*  
 Es *Mi* *Eb*  
 E *Mi* *E*  
 F *Fa* *F*  
 Fis *Fa* *F#*  
 G *Sol* *G*  
 As *La* *Ab* *Ab*

## Akkorde

## Arpèges

## Arpeggios

A *II<sup>a</sup> I<sup>a</sup>*  
 La A

B *Si<sup>b</sup>*  
 Si<sup>b</sup> B<sup>b</sup>

H *Si<sup>b</sup>*  
 Si<sup>b</sup> B

C *Do<sup>b</sup>*  
 Do<sup>b</sup> C

Cis *Do<sup>#</sup>*  
 Do<sup>#</sup> C<sup>#</sup>

D *Ré*  
 Ré D

Es *Mi<sup>b</sup>*  
 Mi<sup>b</sup> E<sup>b</sup>

E *Mi*  
 Mi E

F *Fa<sup>b</sup>*  
 Fa<sup>b</sup> F

Fis *Fa<sup>#</sup>*  
 Fa<sup>#</sup> F<sup>#</sup>

G *Sol*  
 Sol G

As *La<sup>b</sup>*  
 La<sup>b</sup> A<sup>b</sup>

# 4. Teil

## Doppelgriffe

# 4<sup>e</sup> Partie

## Doubles cordes

### 28

# 4<sup>th</sup> Part

## Double stopping

37

Übungen um die Finger unabhängig zu machen, und zur Vorbereitung der Doppelgriffe

Die ganzen Noten sollen wohl gegriffen, aber nicht angestrichen werden.

Exercices pour acquérir l'indépendance des doigts et préparer aux doubles cordes

*Il faut tenir les rondes sans les jouer.*

Exercises to acquire independence of the fingers & to prepare for double stopping

The semibreves to be stopped with the fingers, but not played with the bow.

Ausführung  
Exécution  
Execution



A 1 2 3 4 5 6 7 8 9 10 11 12 13 14

B 1 2 3 4 2 3 4 3 4 3 4 5 6 7 1 2 3

1 1 2 2 3 3 4

### 29

Doppelgriffe

Doubles cordes

Double stopping

Doppelgriffe mit ungleichen Notenwerten

Valeurs inégales en doubles cordes

Unequal values in double stopping

Man spiele die Übungen 1 u. 2 sehr langsam, und zähle dazu; dann beschleunige man das Zeitmaß bis man zu 1<sup>bis</sup> und 2<sup>bis</sup> gelangt.

*Travailler les exercices 1 et 2 très lentement en comptant les temps puis accélérer le mouvement pour arriver aux 1<sup>bis</sup> et 2<sup>bis</sup>*

Study the exercises 1 & 2 very slowly at first, gradually increasing the speed until arriving at 1<sup>bis</sup> & 2<sup>bis</sup>

1 1<sup>bis</sup> 2 2<sup>bis</sup>

Terzen, Sexten und Oktaven

Tierces, sixtes et octaves

Thirds, sixths &amp; octaves

1 Oktave 1 octave 1 octave

Sexten  
Sixtes  
Sixths

2 Oktaven 2 octaves 2 octaves

3 Oktaven 3 octaves 3 octaves

Tonleitern Gammes Scales

Oktaven  
Octaves  
Octaves

Terzen Tierces Thirds

Akkorde Arpèges Arpeggios

Terzen  
Tierces  
Thirds

Natürliche und künstliche  
FlageolettöneSons harmoniques naturels  
et artificielsNatural & Artificial  
harmonics

A

B

etc. Und so fort in allen Tonarten  
Continuer dans tous les tons  
Continue in other keys



## 5. Teil

## Bogenübungen

## Abkürzungen:

- ▢ Herunterstrich  
 V Hinaufstrich  
 G Ganzer Bogen  
 M In der Mitte  
 Fr Am Frosch  
 Sp An der Spitze  
 H Halber Bogen

5<sup>e</sup> Partie

## Exercices d'archet

## Abréviations:

- ▢ *Tirez*  
 V *Poussez*  
 G *Tout l'archet*  
 M *Au milieu*  
 Fr *Au talon*  
 Sp *A la pointe*  
 H *La moitié de l'archet*

5<sup>th</sup> Part

## Bowing Exercises

## Abbreviations:

- ▢ Down bow  
 V Up bow  
 G Whole length of bow  
 M In Middle  
 Fr At the nut  
 Sp At the point  
 H Half length of bow

## 32

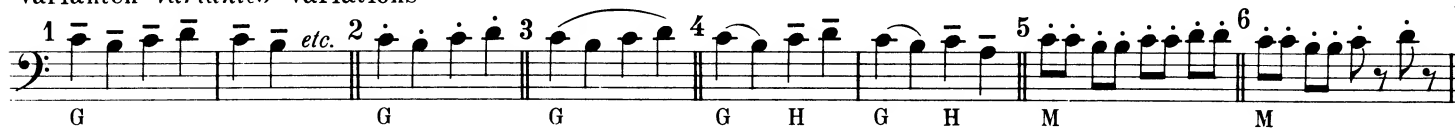
Übungen für den rechten Arm

Exercices pour le bras droit

Exercises for the right arm



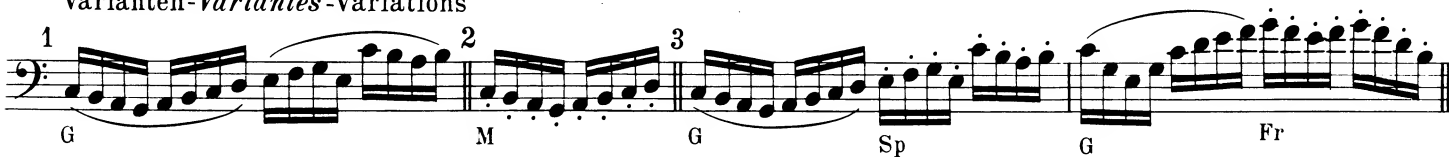
## Varianten Variantes Variations



## 33



## Varianten-Variantes-Variations

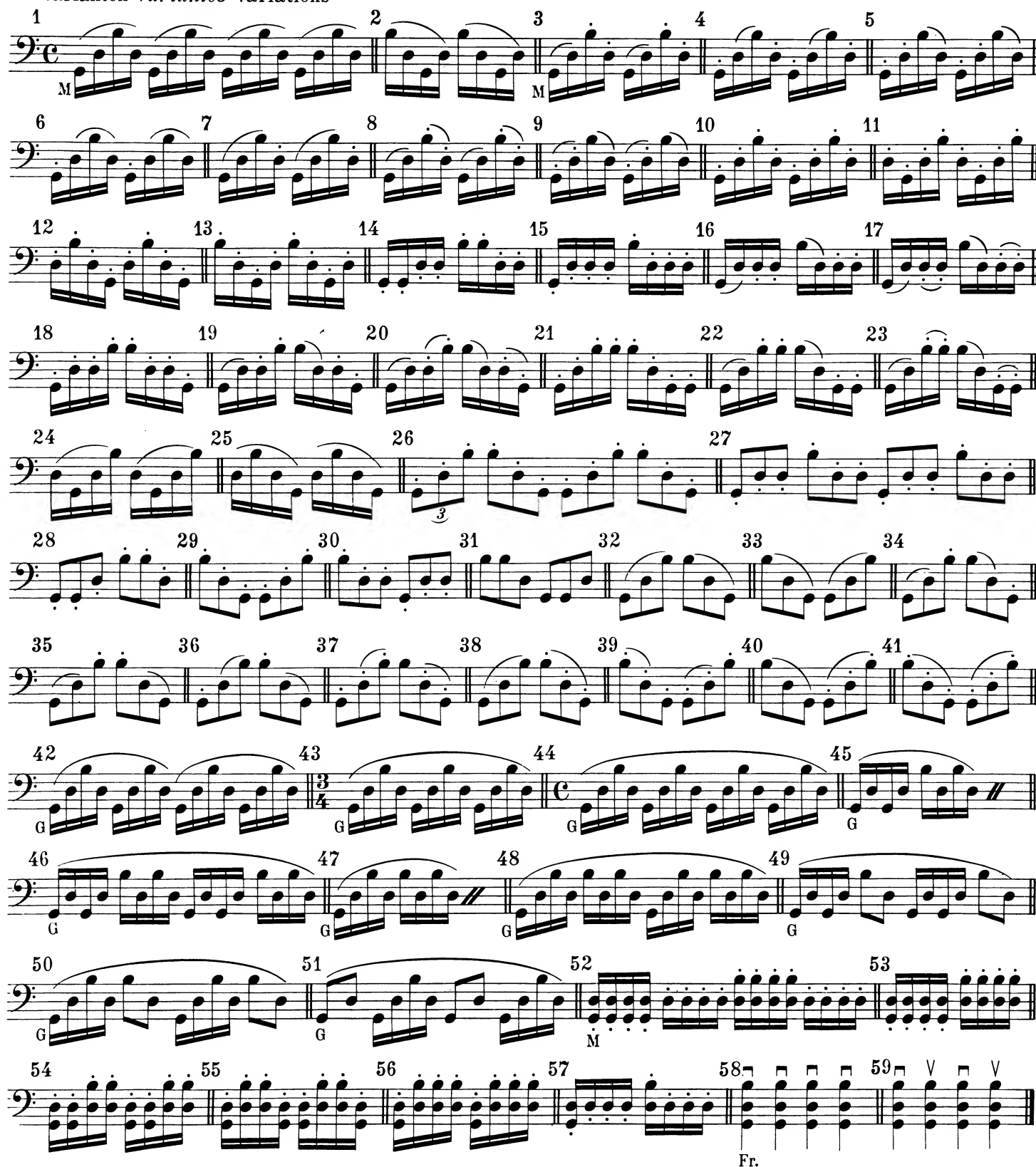
*sautillé**staccato*

### Exercises for developing suppleness of wrist .





## Varianten *Variantes* Variations



Übungen um die Kraft des  
Handgelenks zu entwickeln

Exercices pour développer  
la force du poignet

Exercises for developing  
the power of the wrist



Variante Variantes Variations

